

## Spring 2011 Schedule of English Undergraduate and Course Descriptions



### **AENG100Z Introduction to Analytical Writing [Open to Freshmen and Sophomores Only]**

5679	TTH	08:45AM-10:05AM	Belflower, James
5680	TTH	11:45AM-01:05PM	Dewdney, Tristan
6047	MW	02:45PM-04:05PM	Hill, Jennifer
7143	MWF	09:20AM-10:15AM	Giragosian, Sarah
8330	MWF	08:15AM-09:10AM	Williams, Jonas
8442	TTH	10:15AM-11:35AM	Peters, Michael
8682	MWF	12:35PM-01:30PM	Williams, Jonas
8683	TTH	10:15AM-11:35AM	Vrabel, Megan
8887	MWF	09:20AM-10:15AM	Thyssen, Christina
8888	MWF	08:15AM-09:10AM	Ratiu, Iuliu

Introduction to the skills necessary for clear, effective communication of ideas through careful attention to the writing process, critical analysis, and argumentation. The course emphasizes a variety of rhetorical practices. Designed for non-English majors.

### **AENG102Z Introduction to Creative Writing [Open to Freshmen and Sophomores Only]**

2054	MWF	01:40PM-02:35PM	Kearns, Rosalie
2055	MWF	09:20AM-10:15AM	Eyre, Anna
5257	TTH	10:15AM-11:35AM	Rizzo, Christopher
9486	MWF	11:30AM-12:25PM	Kearns, Rosalie

Introductory course in creative writing. Practice in the writing of poetry, fiction autobiography, and other literary forms. May be taken only by freshman and sophomores.

### **AENG121 Reading Literature**

2056	TTH	08:45AM-10:05AM	Vrabel, Megan
2057	MWF	12:35PM-01:30PM	Whalen, William
2058	TTH	02:45PM-04:05PM	Mullen, Darcy
2059	MWF	10:25AM-11:20AM	Weber, Steven
2060	MWF	08:15AM-09:10AM	Weber, Steven

Introduction to reading literature, with emphasis on developing critical skills and reading strategies through the study of a variety of genres, themes, historical periods, and national literatures. Recommended for first and second year students.

### **AENG144 Reading Shakespeare**

2061	MWF	10:25AM-11:20AM	Williams, Karen
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This course is an introduction to Shakespeare, with emphasis on developing critical skills and reading strategies through detailed study of the plays, from early comedies to later tragedies and romances. Recommended for first-year students and non-English majors. No prior knowledge of Shakespeare is required.

### **AENG205Z Introduction to Writing in English Studies**

5342	MWF	11:30AM-12:25PM	Hanifan, Jil E
5355	TTH	04:15PM-05:35PM	Noel, Tomas U
5402	MW	02:45PM-04:05AM	Chu, Patricia E
5921	MWF	12:35PM-01:30PM	Hardy, Lucas

This course is an introduction to the forms and strategies of writing and close reading in English studies. The course emphasizes the relationship between writing and disciplinary context, and such concepts as genre, audience, and evidence.

**AENG205Z Introduction to Writing in English Studies**

5920 MWF 09:20AM-10:15AM Ratiu, Luliu

"Offered as an introduction to the forms and strategies of writing and close reading in English studies, this section of 205 Z will focus preponderantly on the aesthetics of literary studies. To this end, students will work toward gaining some understanding of the conventions of literary theory and of the practice of cultural interpretation by analyzing various concepts like narrative, dialogue, detail, character, or representation. In order to learn best how to make ideas conversant within the field of English studies, students will develop paper topics and make critical arguments about the meaning, structure, and intertextuality of literary works in the form of individual research papers and short essays that will put us on the right track of becoming experienced writers. With support and feedback from their peers, students will engage writing at their own pace—everyone with their own methods and process; together with the instructor and classmates, each student will have the opportunity to develop his or her own assignments and will approach the writing process with the time and effort needed to produce quality work.

Requirements: short response papers; Blackboard posts; in-class presentations; first & final drafts of research paper."

**AENG210 Introduction to English Studies**

2064 TTH 10:15AM-11:35AM Barney, Richard A

In this course we will consider historical, critical, and theoretical perspectives on a central component of English studies: the text as a form of literary communication. We will survey a broad range of approaches, organizing our study around several general questions, such as: What is authorship? What is textuality? How are texts received or processed by an audience? What is the role of socio-cultural context? We will explore the relevance of these issues to literary texts including poetry, drama, and fiction from periods ranging from the Renaissance to the late 20th century. This course emphasizes students' ability to write effective, well-composed essays on specific literary texts, as well as key concepts from the course readings.

**AENG210 Introduction to English Studies**

2065 MW 05:45PM-07:05PM Byrd, Donald J

A survey of key texts (literary, philosophical, historical) within the discipline of English studies, specifically those that trace its history and signal its changing place in the Humanities. The course introduces the nature and scope of English studies. Required of all English majors.

**AENG210 Introduction to English Studies**

2062 TTH 11:45AM-01:05PM Stasi, Paul

2063 TTH 02:45PM-04:05PM Stasi, Paul

This course begins with the concept of ideology, what Louis Althusser describes as "a 'representation' of the imaginary relationship of individuals to their real conditions of existence." There are many important assumptions contained in this statement: the first that there is a real world, the second that our apprehension of that world is *always* ideological, the third that we only have access to the real world through representations. In this course we will analyze various means of literary representation – poetry, prose, drama – and think about what kinds of assumptions are embedded within these forms. We will then examine the different methodologies through which we can analyze these literary artifacts. In all cases it is imperative to understand that we cannot "escape" from ideology to the real, particularly in literary studies. At the same time, however, we must do our best to be responsible towards that real – in this case the text at hand. Our goal will be to reflect upon the process of reading and interpretation itself, examining the complicated relationship between text and analysis and exploring some of the critical conversations this relationship has engendered. Texts: Arthur Miller, *Death of a Salesman*; August Wilson, *Fences*; V. S. Naipaul, *The Mimic Men*. Books are available at MaryJane Books and the Campus bookstore. A course reader is available at Mary Jane.

**AENG210 Introduction to English Studies**

2064 TTH 10:15AM-11:35AM

Barney,Richard A

In this course we will consider historical, critical, and theoretical perspectives on a central component of English studies: the text as a form of literary communication. We will survey a broad range of approaches, organizing our study around several general questions, such as: What is authorship? What is textuality? How are texts received or processed by an audience? What is the role of socio-cultural context? We will explore the relevance of these issues to literary texts including poetry, drama, and fiction from periods ranging from the Renaissance to the late 20th century. This course emphasizes students' ability to write effective, well-composed essays on specific literary texts, as well as key concepts from the course readings.

**AENG210 Introduction to English Studies**

9487 TTH 04:15PM-05:35PM

Valentis,Mary B

"Theory" has revolutionized literary studies over the past two decades, changing how we read and what we read in English studies. Some would say theory has liberated the discipline, pushing its boundaries, its methods and critiques into the other disciplines and enriching those fields and literary studies as well. Others contend that theory has destroyed English and undermined centuries of "truths." For those, theory is a disease that needs to be eradicated with an inoculation of good old-fashioned literature and textual practices that befit the long tradition. The theory debate has ripped apart departments, caused traditionalists to leave the profession, and factionalized English studies into armed camps. That's the bad news. The good news is that as disciplinary boundaries started to fade, new areas of study have emerged. English students are reading and incorporating technology, science, and cyberculture, postmodern culture, film, architecture, media, philosophy, and psychology into their papers and projects. English professors are analyzing the Phish phenomenon along with the philosophy of Nietzsche or they are reading buildings such as fallen World Trade Center Towers along with the fall of Troy's towers—even the Brad Pitt version. Every aspect of experience and culture is there to be read, interpreted, speculated on, and contested. Literacy and interpretative acts are no longer connected merely with the printed word (the book) but they have expanded to all aspects and artifacts of culture and contemporary life. This class introduces the student to literary theory in general and its specific concepts, movements, practices, and texts: you will learn what it is, how to do it, and how to recognize the various schools and figures within the contemporary debate. Classes will consist of lecture, discussion, theory group work, and oral presentations. We will read theory, films, traditional texts, buildings, new media, music, and culture in general.

**AENG222 World Literature**

5258 MWF 10:25AM-11:20AM

Mallory-Kani, Amy

This course will very much take on the guise of a global journey; we will travel, through chosen texts, to several locations, considering the evolution of world literature from the 19th century to the present. Many of our texts will directly tackle what it means to imagine or envision a "world," while others will express various aspects of evolving national and international literatures up to the 21st century. In addition to examining literary texts, we will also read a small selection of critical pieces that consider the development of "world literature" through history. As we read, we will consider both the form and content of novels and what makes those texts distinctly "modern." Through our examinations, we will come to understand the differences between literary "movements" such as Romanticism, Realism, Modernism, and Postmodernism. Finally, because the syllabus will be composed entirely of literary works in translation, we will spend some time thinking about and discussing the difficulties of translating a literary text from its original language into English. Possible texts include: Goethe, *Elective Affinities* or *The Sorrows of Young Werther*; Flaubert, *Madame Bovary*; Tolstoy, *Anna Karenina*; Proust, *Swann's Way*; Pasternak, *Doctor Zhivago*; Pamuk, *The Museum of Innocence*; and/or Satrapi, *Persepolis*.

**AENG226 Focus on Literary Theme, Form or Mode**

Exploration of a single common theme, form or mode using varied texts to promote fresh inquiry by unexpected juxtapositions of subject matter and ways of treating it. May be repeated once for credit when content varies. For Spring 2011 we will be presenting the following topics TBA:

**AENG226 Introduction to Disability in Narrative**  
2066 TTH 07:15PM-08:35PM Mullen, Darcy

This course examines historical thematics of disability in narrative (literature and film) in juxtaposition with the emergence of the Disability Rights Movement specific in America (circa 1960s). Beginning with definitions of and rhetoric surrounding disability (TAB, handicapped, handicapable, crippled, etc), this course seeks to provide a survey of intersections between disability, illness, obesity, disease and other bodily concerns in narrative and social models. This course consists of five units, each of which examines a different form of disability (physical, cognitive, sensory, emotional or developmental) with at least one case study of both a literary and filmic text. The pairings of primary texts for each unit may include Steinbeck's *Of Mice and Men* and *Forrest Gump*, Dunn's *Geek Love* and *Dr. Strangelove*, Keye's *Flowers for Algernon* and *Rain Man*, Marvel's *Daredevil* and *Star Trek*, and finally Atwood's *Oryx and Crake* and *Freaks*, with the addition of other readings as necessary. There will also be an emphasis on secondary readings which provide theoretical methodology for engaging specifically with disability studies (including but not limited to readings by Descartes, Judith Butler, Peter Singer, Sunaura Taylor and Donna Haraway).

**AENG226 The Early British Gothic Novel and its Modern Mutations**  
5435 MWF 10:25AM-11:20AM Sodano, Joel

In Catharine Spooner's recent study on the subject of the "contemporary gothic," she asks why the Gothic (a form consumed with anxiety over an uncertain historical inheritance) has become so popular in contemporary Western culture. Indeed from *Buffy the Vampire Slayer* to *Twilight*, contemporary audiences consume the revived Gothic tradition with a zombie-like voracity. This course will ask, however, does such consumption go beyond an infatuation with sensory overload and perhaps tap into a deeper social need to which the Gothic form is a type of response? In a partial answer to this question we will follow Spooner in her assertion that in order to make sense of the "bewildering range of contemporary manifestations of the Gothic, it is important to know where Gothic has come from." Students will start by exploring Gothic texts from the eighteenth-century British literary tradition (authors may include Anne Radcliffe, Horace Walpole, Gregory Lewis, Mary Shelley) in order to establish the main concerns and textual conventions of its earliest narrative forms. From there, we will begin to complicate those concepts by introducing various texts that inherit that tradition. We will conceive the Gothic inheritance broadly and in so doing explore 19<sup>th</sup>, 20<sup>th</sup>, and 21<sup>st</sup> century "literary" and popular texts as well as film. Authors and works may include Jane Austen, Edgar Allen Poe, Toni Morrison, Alan Ball's *True Blood*, Moore & Campbell's *From Hell*, etc.

**AENG226 Intro to African American Literature**  
5436 TTH 08:45AM-10:05AM Peters, Michael

This course will lead students through discoveries and re-discoveries of sound, image, and mythology essential to the emergence of black fiction and poetry. It will provide a tangible introduction to "African-American Literature," charting the shifts and weights of black intellectual activity in the language arts from the way-back, all the way up to the 19thC and then, from the Emancipation into the post-1945 moment. Students will be asked to locate variable points in this African literary continuum that continually redefine the African-American context. We will attempt to untie the black Modernist knot. Questions regarding the human in relation to the systemic particulars of Western culture and its environments will be addressed in an ecology of historical contexts. With readings, lectures, discussions, movies, and musical recordings, this course will study black literature that was black, literature that was aware of itself. It will study the effort of black authors to create futures by re-connections to the past—from the future. Course materials MIGHT include these books: *The Egyptian Book of the Dead* (excerpts), *African folktales*, *Frederick Douglass*, *Martin R. Delany*, *Charles Chesnutt*, *W.E.B. Dubois*, *Zora Neale Hurston*, "Harlem Renaissance" writers and essayists, as well as *Ralph Ellison*, *James Baldwin*, *Amiri Baraka*, *Henry Dumas*, and *Sun Ra*, and *Nathanial Mackey*.

**AENG240 Growing Up in America**

2067	TTH	02:45PM-04:05PM	Rizzo, Christopher
6048	MWF	11:30AM-12:25PM	Hardy, Lucas
6119	MWF	08:15AM-09:10AM	Jaques, Christopher
6137	MWF	12:35PM-01:30PM	Thyssen, Christina
6411	MWF	10:25AM-11:20AM	Cook, Thomas

7018	MW	02:45PM-04:05PM	Kearns, Rosalie
7051	TTH	08:45AM-10:05AM	Ssendawula, Alissa
9874	MWF	09:20AM-10:15AM	Jung, Anne S
9875	MWF	11:30AM-12:25PM	Jung, Anne S
9876	TTH	02:45PM-04:05PM	Craig, Allison V
9877	TTH	05:45PM-07:05PM	Craig, Allison V

Introduction to problems of social significance related to growing up in a multi-ethnic society through the study of American literature and culture.

**The Courses listed below are the writing-intensive version of AENG 240.**

5939	MW	02:45PM-04:05PM	McGregor, Matt
5940	MWF	09:20AM-10:15AM	Casto, William
9908	MWF	11:30AM-12:25PM	Casto, William

<b>AENG240Z</b>	<b>Growing Up in America</b>	<b>[Writing Intensive]</b>	
5938	TTH	08:45AM-10:05AM	Martin, Luke

Growing Up in America—Contemporary Religious Cultures This course will explore a variety of contemporary, uniquely American religious practices and spiritual cultures through literary fiction, non-fiction, and film. Many different “popular” and “fringe” religious movements will be discussed, along with what might be called “secular spiritualisms,” ranging from ecotheology to technophilia to the cult of capitalism. Students will be introduced to basic concepts of literary, cultural, and socio-political analysis; questions concerning racialized groups, class-based communities, and gender/sexual politics will be formulated around our exploration of this theme. As a “Writing Intensive” course, we will also discuss good practices of academic writing and students will be expected to produce a substantial body of written work. Primary authors will include Michael Muhammad Knight, James Baldwin, Flannery O’Connor, Leslie Marmon Silko, Dennis Covington, and Jon Krakauer.

<b>AENG242</b>	<b>Science Fiction</b>		
8334	TTH	08:45AM-10:05AM	Dewdney, Tristan

The development of science fiction and the issues raised by it. Authors include such writers as Asimov, Clarke, Heinlein, Huxley and LeGuin.

<b>AENG261</b>	<b>American Literary Traditions</b>		
5509	MWF	01:40PM-02:35PM	Anderson, Eric

Introduction to representative works in the American literary tradition, emphasizing major developments in American literature.

<b>AENG291</b>	<b>British Literary Traditions</b>		
5262	TTH	05:45PM-07:05PM	Fitzpatrick, KellyAnn

Representative works by major authors from Anglo-Saxon period through Milton with some attention to necessary historical, biographical and intellectual background information. Provides a sense of continuity and change in the British literary tradition, offering broad overviews of extended chronological periods.

<b>AENG295</b>	<b>Classics Western Literature: Heroes &amp; Homecomings</b>		
5263	TTH	10:15AM-11:35PM	Garrott, Harry

Through close contact with Western literature’s epic heroes and their (often epic) homecomings, this course will examine the place of the hero and the epic both at war and at peace, towards the difficulty of coming home again. While primary texts will include canonical epics ranging from Homer to Milton, our heroic diet will be enriched by additional works in order to provide context and counterpoint, and to probe the ‘blindspots’ of epic, such as the illusive female hero. Texts will likely include *The Iliad*, *The Odyssey*

(selections), *The Oresteia*, *The Aeneid*, *Beowulf*, *The Inferno*, *Paradise Lost*, works by Euripides and Pope, and on.

**AENG300W Expository Writing**  
2068 MWF 11:30AM-12:25PM Bartlett, Joshua

Writers throughout history have displayed particular fascinations with both the idea and the content of the natural world. They have “used” nature not only as subject material but also as a source of sustained inspiration and as a supplier of powerful metaphor. What do writers mean, however, when they talk about “nature”? What are the implications and responsibilities inherent in writing about the natural world? What are the possibilities of what we might call “environmental” or “nature” or “green” writing—and what are the techniques that contribute to its success? This course in expository writing will attempt to address these and other questions through a focus on the practice of writing about nature, the natural world, and the environment. Classes will be devoted to discussion of readings as well as to critique and revision of student writing. Writers will be encouraged to explore a variety of written forms, from personal narrative and poetry to travel accounts and editorial arguments, over the course of the semester. Requirements include completion of a variety of writing exercises, attendance, participation in class activities/discussions (including in-class workshop sessions), class presentations (both individual and group), and the submission of a final portfolio of revised work.

**AENG300W Expository Writing**  
2069 MWF 08:15AM-09:10AM Williams, Karen  
2070 TTH 10:15AM-11:35AM Denberg, Kenneth  
6996 MWF 11:30AM-12:25PM Marlow, Jennifer

For experienced writers who wish to work on such skills as style, organization, logic and tone. Practice in a variety of forms: editorials, letters, travel accounts, film reviews, position papers and autobiographical narrative. Classes devoted to discussions of the composing process and to critiques of student essays. Intended primarily for junior and senior English minors and non-majors.

**AENG302W Creative Writing [Permission of Instructor]**  
6332 W 02:45PM-05:35PM Tillman, Lynne M

This course will be run as an intensive writing workshop. Each student will be expected to write at least three fiction pieces over the semester. These will be read by and presented to the entire workshop, discussed constructively and helpfully, in order to make each of you more sensitive to issues in writing; to enable you to better your own writing as well as understanding of what writing requires. In addition to students' writing, we will be reading a variety of short stories for discussion in class. Students may be expected to write responses to these stories, analyzing their components. The workshop will be considering language usage, style, narrative and non-narrative strategies, syntax, structure, and all the elements that make up the work of writing. This is a Permission by Instructor course.

Please direct inquiries to Professor Tillman, at: [tillwhen@aol.com](mailto:tillwhen@aol.com) To apply, please submit a piece of prose fiction, no more than three pages long, and provide your major and list your other writing courses.

**AENG302W Creative Writing [Permission of Instructor]**  
6333 MW 02:45PM-04:05PM Byrd, Donald J

It will be assumed that students are interested in writing for literary publication. The course will introduce students particularly to literary practice as a form of design and formal adventure. (No attention will be given to genre forms—romance, thriller, fantasy, etc.). Such questions as the impact on electronic media on writing practice will be discussed. There will be required reading and writing assignments weekly. The readings will focus on texts published in this century. Submit a sample of your writing of 2 to 3 pages of poetry or fiction to [djb85@albany.edu](mailto:djb85@albany.edu).

**AENG305Z Studies in Writing About Texts: Writing About Illness, Injury and Infirmity [Reserved for English Majors]**  
5510 TTH 11:45AM-01:05PM Berman, Jeffrey

"Illness is the night-side of life, a more onerous citizenship," remarks Susan Sontag in *Illness as Metaphor*. "Everyone who is born holds dual citizenship, in the kingdom of the well and in the kingdom of the sick." In this course we will explore our dual citizenship. I will ask you to write a short essay every week on the role of illness, injury, and infirmity in your own and your loved ones' lives. We will also discuss grief theory, posttraumatic growth, resiliency, and transformative learning. I will usually give you specific assignments on which to write, but there will be considerable freedom in the way you handle each assignment. We'll run the course as a workshop. I will not grade on content or on the degree of self-disclosure but only on the quality of your writing. Prerequisite: Eng 205Z

**AENG305Z     Studies in Writing About Texts [Reserved for English Majors]**

5511    MW     02:45PM-04:05PM                    Joris,Pierre

This version of the course will look at a wide range of late 20th Century poetries (by, among others, Robert Kelly, Lyn Hejinian, Charles Bernstein, Alice Notley, Jackson Mac Low, Bernadette Mayer, Leslie Scalapino and Rosmarie Waldrop), and investigate the various ways to respond critically to these often difficult and complex texts can by drawing upon critical and theoretical texts that have approached these poetries most usefully — texts by the poets themselves but also by critics such as Carrie Noland, Jed Rasula, Marjorie Perloff & others. An excellent way to prepare for the course would be to read into the anthology we will be using (*Poems for the Millennium, vol. 2*, ed. by Jerome Rothenberg & Pierre Joris) and some essays in *The Politics of Poetic Form*, edited by Charles Bernstein.

Required Books: J. Rothenberg & P. Joris, eds. *Poems for the Millennium, Volume 2 : From Postwar to Millennium*, University of California Press 1998. Charles Bernstein ed. *The Politics of Poetic Form: Poetry and public policy*. New York: Roof 1990. Marjorie Perloff, *Radical Artifice: Writing Poetry in the Age of Media*, Chicago UP 1991. Jed Rasula, *Syncopations: the stress of innovation in contemporary american poetry*. Alabama UP, 2004.

**AENG305Z     Studies in Writing About Texts [Reserved for English Majors]**

5512    MWF    11:30AM-12:25PM                    Rozett,Martha T

This section of English 305Z will include readings in three literary genres along with various kinds of criticism and literary scholarship. Camille Paglia's anthology, *Break, Blow, Burn*, contains readings, or explications, of British and American poems from the 17th to the 20th centuries. The Norton Critical Edition (3rd edition) of Shakespeare's *Henry IV Part 1* brings together historical sources, accounts of scholarly debates, and examples of critical and theoretical approaches to Shakespeare's drama. The third unit of the course will be based on excerpts from Richard Altick's *The Scholar Adventurers* and several of Francis Bacon's essays.

Requirements: Assignments will include short papers, research assignments, a revision/expansion project, quizzes, and various kinds of writing exercises. Prerequisite: Eng 205Z.

**AENG305Z     Studies in Writing about Literature: Writing in the Margins: Contemporary American Poetry About Minority and Other Forms of Social Marginality [Reserved for English Majors]**

5513    TTH     02:45PM-04:05PM                    Keenaghan,Eric C

This course sets out to give you intensive instruction in the critical writing skills needed to succeed in upper division seminars: how to read and write about difficult texts (poetry and cultural/literary theory); how to develop strong theses and close readings; how to research a paper at an advanced level; how to incorporate your research to strengthen your own original argument. Above all, I will ask you to be self-reflective about what it *means* to write, and how do other factors you may not have thought about affect your writing? We will consider this problem by focusing on author studies addressing one question: How does the experience of being a minority or otherwise socially marginalized affect the writing of poets writing between 1960 and today. Why poetry? Poetry is arguably the most marginalized literary genre. Since at least the mid-twentieth century, few can professionally be only poets (at least if they expect to eat). And as Jewish lesbian poet Muriel Rukeyser once wrote, most American readers are afraid of poetry. (That includes most English majors!) Despite poetry's generic marginality, many socially marginalized and minority poets refuse to admit that they work in a marginal genre or that they

themselves are writing from social margins. Instead, they aspire to address everyone's common humanity, rather than entrench writers in the position of outsider. We will examine this dynamic through study, independent research, and critical and creative writing about the verse, hybrid (or "poetic") prose, and essays of approximately eight poets thought to "represent" different social categories, even while trying to transcend social categorization. Possible social categories and corresponding authors include: disability (Larry Eigner, Kenneth Patchen); mentally ill (Hannah Weiner); terminally ill (Paul Blackburn, Audre Lorde, Reginald Shepherd); feminist, labor and antiwar activists (Muriel Rukeyser, Denise Levertov, Rodrigo Toscano); immigrant and/or ethnic (Theresa Hak Kyung Cha, Gloria Anzaldúa, Charles Reznikoff); African descent (Thomas Glave, Bob Kaufman, Amiri Baraka, Nathaniel Mackey, Harryette Mullen); Muslim (Kazim Ali); LGBT and "queer" (Eileen Myles, Allen Ginsberg, kari edwards, Julianna Spahr); "hoaxes" that question identification logics (Federico García Lorca/Jack Spicer, Marichiko/Kenneth Rexroth, Araki Yasusada/Kent Johnson). (*Readings and authors are subject to change.*) Requirements: Attendance and participation; workshops; 15-minute presentation on research; 5 response papers posted to Blackboard (300 words); creative piece (2 pages, plus 1-page reflective write-up); 1 shorter essay in drafts (5 pages); final paper researched, drafted, and workshopped during last ½ of semester (12-15 pages). Prerequisite: Eng 205Z.



**New Time**

**AENG305Z      Studies in Writing About Texts [Reserved for English Majors]**  
5744    MW      04:15PM-05:35PM                      Elam,Helen Regueiro

The aim of this course is a study of the forms and strategies of writing in English studies, with emphasis on the students' own analytical writing. This section focuses on the epistolary literature of three writers (Keats, Kafka, Dickinson), and the critical and theoretical ways of addressing texts that are/are not marginal to the writer. Requirements: weekly responses to readings, three papers (ranging from 3pp to 8 pp), a term paper (12 pp), and ongoing class presentations with a view of highlighting students' developing analytical work. Prerequisite: Eng 205Z.

**AENG305Z      Studies in Writing About Texts [Reserved for English Majors]**  
5924    MWF    09:20AM-10:15AM                      Hanifan,Jil E

This section of Eng 305 will trace the fairy tale as a literary genre and cultural motif through multiple perspectives and disciplinary approaches. Readings will include several versions of familiar fairy tales as well as selected critical and creative writing by literary critics, cultural theorists, social historians, and contemporary poets and fiction writers. Students will write and revise their own critical essays, including a long research paper, and will be asked to deepen their understanding of critical reading, rhetorical strategies and disciplinary conventions by analyzing and responding to the course materials in a rhetorical journal. Finally, students will be active as peer readers and editors, and will be asked to respond thoughtfully and in detail to the writing of their classmates. This is a blended technology course, and assignments will be submitted through the Blackboard Learning System. Required Texts: *The Classic Fairy Tales*, Maria Tatar; *Transformations*, Anne Sexton; *Briar Rose*, Jane Yolen. Prerequisite: Eng 205Z.

**AENG310      Reading & Interpretation in English Studies: Cross-Examination: Law & Literature**  
5514    MW      04:15PM-05:35PM                      Craig,Randall T

This course has two broad topics, the law in literature and the law as literature. Under the first rubric, we will consider literary works that take up various issues related to law, justice, and ethics. Under the second rubric, we will be interested in function of art in the legal world. What role do elements typically thought of as literary—such as narrative, drama and performance, rhetoric, poetry, and so on—have in the law. Students can expect to read literature by wide range of authors (Aeschylus, Sophocles, Shakespeare, Melville, Dickens, Tolstoy, and Kafka, among others) as well legal and narrative theory by numerous contemporary scholars. Prerequisite: C or better in Eng 210.

**AENG310      Reading & Interpretation in English Studies:Cultural Critique & the Task of Reading**



After a theoretical prologue on the relation of “reading” and “interpretation,” the course, will begin raising questions about reading. Should reading always be “fun” or is “fun” itself an ideological construct? Is an “open mind” enough to do a “good reading” or is this common view naïve? Is reading always a theoretical project? If so, what are the relations between theories of reading and the “act of reading”? These inquiries will prepare the analytical context for “reading” as “critique” and “critique” as explanation. Unlike “criticism,” which is an a-historical judgment based on transcendental (often moral) “values,” “critique” is an inquiry into the conditions that make a text possible. It is not enough to criticize (“judge”) a film as being, for instance, xenophobic or sexist. The question is what are the conditions that make its xenophobia or sexism possible? How do we explain them in order to change them? Loïc Wacquant argues that there are two modes of critique: a Kantian mode, which is an “evaluative examination of categories and forms of knowledge in order to determine their cognitive validity and value,” as well as a Marxist one which “trains the weapons of reason at socio-historical reality and sets itself the task of bringing to light the hidden forms of domination and exploitation which shape it so as to reveal, by contrast, the alternatives they thwart and exclude.” Within this context, the course will critique-ally read cultural texts—from novels, films and videos to computer games and cybersites, such as “Second Life”—as well as cultural practices (dating, the body ideal, thinking) and analyze the effects of commodity culture. Adorno critiques commodity culture for producing (popular) music that develops “regressive listening” by reducing listeners to subjects who simply react to familiar formulas. Does “regressive listening” produce conformity in listeners and paralyze their ability to think of social alternatives to the existing social relations? Here we will read such texts as “Trip the Loop, Make your Switch, Consume the Net” and analyze *(post)operaismo* theories on cognitive capitalism and understanding culture. The course will emphasize the relation of class and culture as well as the idea of culture as a resistance and protest to hegemonic power. Throughout the course we ask whether the role of cultural critique is to interpret the existing culture and its complexities or to explain it in order to change it? The course consists of lecture-discussions and collective work in small theory groups. *Attendance in ALL class sessions is required: students who miss a class will write a paper analyzing the issues and texts discussed in that session.* There will be no conventional examinations; students will undertake three (3) major projects: two analytical (not experiential) papers and one oral presentation. Students will also have the opportunity to participate in a theory conference at the end of the semester.

**AENG310 American Literary Modernism**

8609 MW

02:45PM-04:05PM

Bell, Kevin M

This course explores a few select instances of trans-Atlantic literary modernism in English, concentrating on the ways in which its formal innovations and conceptual preoccupations revise and disfigure — even as they are shaped and informed by racialist social logics that help organize Western “modernity.” Central to our discussions will be the theoretical investigations of anxiety, irony and “identity” (de)construction performed by each of the works we read. Acutely sensitive to questions of style, affect and figure, our conversations track each novel’s explicit considerations of history, ethical judgment and the lived consequences of ideological fabrications, including “race.” These discussions will obviously involve questions of aesthetic and critical theory and will engage several writings from different critical traditions. A few of the more basic writings are found in your course reader, and you will be directed specifically to individual essays in that reader from one class session to the next. Others will be listed as suggested readings. Prerequisite: C or better in Eng 210.

**AENG331 Literature Earlier Renaissance**

8699 MWF

09:20AM-10:15AM

Coller, Jonathan

Examination of the various forms that developed and flourished in England during the 16th century: prose, narrative and lyric poetry, and drama (exclusive of Shakespeare). Attention to classical and continental influences, the historical background, the legitimation English, and the power of individual texts. Major figures may include More, Wyatt and Surrey, Sidney, Marlowe, Spenser, and Jonson. Cannot be taken by students who have received credit for A ENG 422.

**AENG337 19<sup>th</sup>-Century American Literature**

5928 TTH

04:15PM-05:35PM

Greiman, Jennifer

This course will survey writing in the United States in its first full century to examine the formation of an “American Literature” during the violence and political turbulence of the 19th century. In the context of an unfinished revolutionary project, a civil war, and a bloody reconstruction, one of the chief crises of the 19th century involves the ongoing question of how an American nation and an American democracy would be constituted. The task of the course will be to examine the ways in which writing is intimately and essentially involved with both of these projects. Ranging from overt declarations of political association (and disassociation), to poetic experiments in democratic language, to essays and novels that question whether the U.S. had been rightly constituted from its beginning, we will examine the many ways in which American writing imagines communities that are both inclusive and exclusive. Our readings will take us through the literature of early nationalism, slavery, war, and reconstruction, through essays, lectures, memoirs, fiction, and poetry. Required texts will likely include: Charles Brockden Brown, *Edgar Huntly*; Lydia Maria Child, *Hobomok*; Harriet Jacobs, *Incidents in the Life of a Slave Girl*; Nathaniel Hawthorne, *The Blithedale Romance*; Herman Melville, *Billy Budd and Other Stories*; Mark Twain, *Pudd'nhead Wilson*; Charles Chesnutt, *Conjure Tales and Stories of the Color Line*. There will also be a required course reader available (along with the course books) at Mary Jane's Books. The requirements for this course will be weekly reading, short quizzes, a midterm, and two essays.

**AENG342 Authors before 1750: John Milton & His Revolutionary World**  
6725 TTH 01:15PM-02:35PM Cable,Lana

The poetry and prose of John Milton had an impact on the political and creative thinking of nearly every major writer in the western world since his time. This course will help you to understand the causes of that impact, as well introduce you to significant critical issues that surround Milton's works. Close reading will give you insight into the man himself: a radical thinker and iconoclast as well as classically disciplined poet, who made a public commitment to fulfill his artistic promise by devoting his talents not only to literature but to political and religious reform. By the end of the semester you should be a competent reader of Milton, able to think and write about his work with confidence and critical intelligence. You should also have gained a general sense of the political, religious, social and philosophical issues with which Milton was concerned, issues that helped to define the modern world and that remain subject to debate in the present day. Readings will include, but not be limited to, *L'Allegro and Il Penseroso*; *Lycidas*; *A Mask Presented at Ludlow Castle (Comus)*; the *Sonnets*; *Areopagitica*; *Paradise Lost*; *Paradise Regained* and *Samson Agonistes*.

**AENG343 Fitzgerald and Hemingway**  
5270 TTH 02:45PM-04:05PM Berman,Jeffrey

This course will focus on the art and life of F. Scott Fitzgerald and Ernest Hemingway, emphasizing psychoanalytic and feminist approaches. We will read Fitzgerald's *This Side of Paradise*, *The Great Gatsby*, *Tender Is the Night*, and Hemingway's *Collected Short Stories*, *The Sun Also Rises*, *A Farewell to Arms*, and *For Whom the Bell Tolls*. There will be four five-page essays, constituting two-thirds of the final grade, and several reader-response diaries, constituting the remaining one-third of the final grade.

**AENG343 Authors After Mid-18th Century: Keats and Shelley**  
6334 MW 04:15PM-05:35PM Kuiken,Kir A

In this course we will explore the writings of two key “second generation” English Romantic poets— John Keats and Percy Bysshe Shelley. We will look particularly at the ways in which they sought to redefine the role and vocation of the artist in the context of the emergence of a repressive European political order that followed in the wake of Napoleon's defeat at Waterloo in 1815. In many ways, the two poets seem to offer a stark contrast: Shelley, a feminist, republican, anarchist, atheist, skeptic, idealist, has often been understood as the most publicly engaged of the “second-generation” Romantic poets. Keats, on the other hand, while voicing strong political positions in his letters, has tended to be viewed as less overt in his protest against the repression of political dissent and reform both before and after 1815. Although we will explore a variety of approaches to their work, our focus will be on the ways in which each poet attempted to create a new poetic practice, one that was politically engaged, but that sought to identify new forms and sources and of political protest and dissent. Some of the questions we will try to answer include: how did each of these poets, in their own way, re-imagine the relationship between poetry and politics? What

are the dangers and pitfalls of attempting to do so? Does poetry have to be directly “political” to have an effect upon the world? Does poetic experimentalism necessarily lead to aestheticism or abstraction, or is the attempt to redefine what it means to be “political,” poetry’s only chance at making a difference? While we will read some of the work of Shelley’s and Keats’ contemporaries and predecessors (including Burke, Coleridge and Wordsworth) in order to gain an understanding of the intellectual and political context out of which the two poets emerged, our focus will be on Shelley’s and Keats’ major works. We will read a number of their poems, plays, prose essays and letters, including Shelley’s *Queen Mab*, *Prometheus Unbound*, *The Defence of Poetry*, *A Philosophical View of Reform*, and Keats’ *Endymion*, *Hyperion* poems and *Odes*. Assignments will include a mid-term paper, response papers and a final essay.

**AENG346      Studies in Shakespeare: Shakespeare’s History Plays [Cross Listed with Athr 326]**  
5515    TTH    11:45AM-01:05PM                      Bale, Rebekah

The course will focus on Shakespeare’s English history plays. Through close readings of the plays and critical essays we shall consider the purpose of history plays, their political implications and their adaptation on stage and screen. Through presentation and discussion sessions we will evaluate some of the crucial issues of the day and how these were presented or not presented in the plays. Our objective will be a deeper understanding of both the form and the function of these plays.

**AENG350      Contemporary Writers**  
2071    TTH    04:15PM-05:35PM                      Schwarszchild,Edward

In this course we will read and discuss published work by the authors appearing on campus in the New York State Writers Institute Visiting Writers Series. We will meet, hear, and speak with the visiting writers in colloquia devoted to in-depth conversations not only about the authors’ works, but also about the issues facing writers today. Some recent visitors have included Sapphire, Sigrid Nunez, Walter Mosley, Chang Rae Lee, Jean Valentine, Jayne Anne Phillips, and many others. We will read from a wide variety of genres and, by the end of the semester, after a great deal of reading and writing and discussion, students will hopefully have a deeper, richer appreciation and understanding of what it means to work as a writer in our world. There will be frequent short papers, a midterm exam, and a final project.

**AENG351      Mass Culture, media and performance**  
6335    TTH    07:15PM-08:35PM                      Valentis,Mary B

This course provides the theoretical bases and visual skills for reading and viewing the collective psyche as manifested in mass culture, media, performance and hypermodern culture in general. Cultural productions and phenomena such as global terrorism, crime, climate change, gender psychology, spectacle, reality shows, architecture, technology, postmodern bodies, and video will be studied. Emphasis will also be placed on the substantial psychoanalytic approaches that came after Freud to read culture, including the theories of Melanie Klein, Alice Miller, Hans Kohut, and Jacques Lacan, to name a few. These theorists and others will provide ways to talk about culture as repetition compulsion, borderlinity, narcissism, psychopathology and the hyper-real.

**AENG355      Imposed Identities: Figure and Subjection in African American Literature and Film**  
6336    W      05:45PM-08:35PM                      Bell, Kevin M

This course investigates works of literary and cinematic production from African American artists throughout the 20th Century and into the 21st. Each work theorizes the violence at the basis of racialization and stages the question of cultural “identity” as nothing more than a strategy of conforming the self into social acceptability, belonging or “place.” The artworks present the notion of subjectivity as an ongoing movement of alterations, collapses, compensations, effacements and re-visions.

**AENG358      Studies in Poetry: The American Poetic Tradition**  
9669    M      04:14PM-07:05PM                      Bosco,Ronald A

Examination of poetry, with an emphasis on study of poetic forms and modes. Topics to be discussed may include, among others: major developments in themes, language, forms, and modes of poetry;

poetics; poetry in the arts, including theatre and song. May be repeated once for credit when content varies.

**AENG359      Studies in Narrative: Gothic Fictions**  
8349    TTH    01:15PM-02:35PM                      Barney,Richard A

This course will concentrate on the emergence of the British gothic novel during the 18<sup>th</sup> and 19<sup>th</sup> centuries, while also considering some of its offshoots in the 20<sup>th</sup> and 21<sup>st</sup> centuries, including horror films and so-called “zombie fiction.” In the broader context of the novel’s gradual and piecemeal purchase on literary viability during the Enlightenment, we will read texts that include Walpole’s *Castle of Otranto*, Radcliffe’s *The Italian*, Lewis’s *The Monk*, and Beckford’s *Vathek*; later 19<sup>th</sup>-century examples will likely include Shelley’s *Frankenstein* and Stoker’s *Dracula*. The course’s focus on “gothic fictions”—in the plural—stresses the status of these narratives as textual *constructions* that entail diverse ways of imagining cultural, social, or political life. Along the way, we will read a substantial amount of theoretical and critical work that can help us unpack gothicism’s underlying patterns, particularly in articulating the relation between earlier and later versions of the literary genre, as well as between literary and cinematic representations, and between “serious” and parodic forms. This course stresses the ability to write cogent papers about literary or cinematic texts by drawing on concepts from criticism and theory. Note: given the length of many gothic novels, weekly reading assignments for this course will be substantial, up to 300 pages a week.

**AENG359      Narrative Perversions**  
9488    TTH    02:45PM-04:05PM                      Cohen,Thomas D

This class will explore different ways that narrative, or its perversions, configure in literary and media works to shape models of time, trauma, event, mnemonics and cognitive mutation.

**AENG359      Intertextuality and Adaptation**  
9489    MW    07:15PM-08:35PM                      Craig,Randall T

Intertextual, as opposed to mimetic, narratives rely upon other novels for their authority, form, themes, and interpretive codes. That is not to say that they do not make realistic or historical claims—quite the contrary. Intertextual narratives typically adapt prior fictional modes and models to contemporary circumstance and social reality. These claims are complicated, however, by the fact that they are self-consciously mediated through other imaginative narratives. There are two core texts (hypotexts) for the class: Mary Shelley’s *Frankenstein* and Henry James’s *The Aspern Papers*. Each of these novels is retold in various ways by postmodern writers/film makers, and we will consider a number of these hypertexts. The focus throughout the course will be narratological: we will concentrate on how stories are told and re-told, and on what effects are realized by self-consciously grounding narratives in other stories.

**AENG360Y      Tutoring & Writing                      [Permission of Instructor]**  
9490    TTH    01:15PM-02:35PM                      Wilder,Laura A

This course is primarily designed to train tutors to work in the University’s Writing Center, though those interested in exploring writing instruction, writing processes from brainstorming to revision, or rhetorical concerns of audience and purpose may also find this course of value. We will investigate our own and others’ writing processes, styles and purposes for writing in various academic disciplines, and the dynamics of giving and receiving useful feedback on writing as well as the role of a Writing Center on campus. The course is intended for sophomores and juniors who will be eligible to apply for positions as tutors in the University Writing Center upon successful completion of the course. Non-English majors are also welcome. (Permission of the instructor, obtained by emailing [Lwilder@albany.edu](mailto:Lwilder@albany.edu), is required for enrollment in this course. Please either ask an English professor to recommend you for the course or submit a brief, academic writing sample by email to [Lwilder@albany.edu](mailto:Lwilder@albany.edu).)

**AENG368      Women Writers      [Cross listed with AWSS 368]**

The male authors of the English Renaissance are some of the most famous artists in canonical literature: Shakespeare, Marlowe, Johnson, Milton, Donne, etc. But what about the women who wrote during this amazingly rich period in English literary history? This course will focus on literary works written by women in the Early Modern period, including those of Isabella Whitney, Mary Sidney Herbert, Aemilia Lanyer, Elizabeth Carey, Margaret Cavendish, Katherine Phillips, Aphra Behn, and others. The goal of this course will be to obtain insight into the world of the English Renaissance and Interregnum through the lens of gender: how is gender specifically conceived of and talked about by women writers of this period? how is this different from or how it is portrayed in more canonical works, written by male contemporaries? what are the implications of this portrayal for the socio-political world and what is the legacy of these works of literature in our own socio-historical moment? In this course students will be expected to complete a daily heavy reading load, in-class daily quizzes, and three papers, including a research paper using multiple theoretical and critical sources.

**AENG372 Global Fictions: Colonialism, Settlement, Imperialism and the Form of the Novel**  
5931 TTH 07:15PM-08:35PM Greiman, Jennifer

In this course we will study the literary form of the novel through the history of global expansion and conquest with which its rise, ascension, and cultural influence have been thoroughly entangled from the 18th through the 21st centuries. It is commonly understood that the English language novel emerged as a pre-eminent literary form in the 18th century, as the bourgeois individual emerged as the pre-eminent subject of economics and politics. Epitomized in the figure of Robinson Crusoe, marking time and amassing possessions on his deserted island off the coast of South America, that individual is also a global one. Beginning with Daniel Defoe's *Robinson Crusoe*, this course will trace the different ways in which the novel form developed in societies that followed different patterns of global conquest and expansion. Specifically, in the first half of the course, we will study representative examples of the novels of colonialism, imperialism, and settler societies in Africa and North and South America, reading work by Joseph Conrad and James Fenimore Cooper, along with Defoe. In the second half of the course, we will turn to three 20th-century novelists whose work innovates and subverts the form of the novel through their critical engagement with the histories of colonization, settlement, and empire: J.M. Coetzee, Leslie Marmon Silko, and Patrick Chamoiseau. In addition to the six novels, we will read theoretical and critical essays on the form of the novel and the histories of colonial, imperial, and settler societies. Required books will likely include: Daniel Defoe, *Robinson Crusoe*; James Fenimore Cooper, *The Pioneers*; Joseph Conrad, *Heart of Darkness*; J.M. Coetzee, *Foe*; Leslie Marmon Silko, *Ceremony*; Patrick Chamoiseau, *Texaco*. There will also be a required reader, available (along with the course books) at Mary Jane's Books. The requirements for this course will be weekly reading, short quizzes, a midterm, and two essays.

**AENG373 Literature of the America**  
8351 MWF 10:25AM-11:20AM Bartlett, Joshua

An introduction to/overview of contemporary fiction of the Americas, this course sets out from several broad questions: What are some of the significant novelists of the Americas doing as the first decade of a new century draws to a close? What stories are they telling? What issues and themes are they concerned with? What aspects of style and technique seem to preoccupy them? In the hopes of addressing these concerns, as well as others, we will examine the following texts: Ines of My Soul: A Novel (Isabel Allende), Oryx and Crake and The Year of the Flood (Margaret Atwood), Generation A: A Novel and Player One: What Is to Become of Us (Douglas Coupland), Malinche: A Novel (Laura Esquivel), Freedom: A Novel (Jonathan Franzen), The Bad Girl: A Novel (Mario Vargas Llosa), A Gate at the Stairs (Lorrie Moore), and A Mercy (Toni Morrison). Secondary readings may include biographical and autobiographical materials, essays and other texts by the selected authors, author interviews, literary criticism, and reviews of the novels in question. Requirements will include completion of a heavy daily reading load, several short written responses, a longer comparative paper, and at least one class presentation. Attendance and participation will also account for a significant portion of the final grade.

**AENG390 Internship in English [Permission of Instructor]**  
2073 F 01:40PM-02:35PM Yalkut,Carolyn

English Department internships are the equivalent of fieldwork in the diverse professions and graduate studies for which the major prepares students. Our program places students in a wide variety of on- and off-campus positions in professions such as law, publishing, print and broadcast journalism, social service, government, and education. Students meet with other interns, study the issues involved, and write about their experiences. Course requirements include working 10 to 15 hours a week at the internship and fulfilling an academic component (weekly interactive reports, research project, final essay). Open to English majors and minors (junior or senior status) with 3.0 GPA in English, 2.5 overall. See the English Department website link to the Program for a roster of internship sites.

**AENG399Z Honors Seminar: Thoreau and Eastern Thought [Permission of Instructor]**  
5101 MW 04:15PM-05:35PM Arsic,Branka

Our seminar will try to retrace ways in which Eastern philosophies – Hinduism and Buddhism specifically – found their way into American culture. We will analyze major works by Henry David Thoreau such as *Walden* and *A Week on the Concord and Merrimack Rivers*, but also his Journal, correspondence, translations of Eastern texts by him, and books on Eastern philosophies in circulation in late 18th and early 19th century America. We will be interested in finding out how American philosophers responded to this encounter with a new type of thinking and the way of life it proposed. How did such responses find their place in American political and ethical theories and reshape American ideas of political resistance? How did they contribute to a critique of Christianity? How did they reshape understanding of human personhood or the meaning of human life? In reading introductions to various Hindu philosophical texts written by the first 19th century British translators to introduce them to the Anglophone world, we will be trying to understand the image of India that appears there, and how the affirmation of colonialism was strangely tied to admiration for Indian philosophies and their values, contrary to any colonial politics. Requirements: final research paper (15-20 pages). The goal of the research paper – which will be based on the materials we discuss in class plus two additional articles – is to have honors students learn how to write a long argument; how to insert cultural, historical, juridical and philosophical arguments into a reading of a literary text; how to organize a paper into thematic sections and how to construct a bibliography.

**AENG402Z Advanced Writing Workshop [Permission of Instructor]**  
5516 TTH 01:15PM-02:35PM Schwarzschild,Edward

In this advanced workshop we will study the process of fiction writing. We will devote our time not only to writing and revising short stories, but also to reading and discussing them. Throughout the semester, we will try to answer three deceptively simple questions: What is a story? What makes a story "work"? And what can make a story work better? By the end of the term, students will have hopefully come to appreciate, understand, and experience what a vibrant and varied narrative form the short story is. Students interested in this course should submit a 3-5 page writing sample to the instructor: Edward Schwarzschild at: [schild@albany.edu](mailto:schild@albany.edu)  
Prerequisite: Eng 202Z or Eng 302Z and permission of instructor.

**AENG410Y Tragedy and Theory**  
8352 TTH 11:45AM-01:05PM Shepherdson,Charles

This course will focus on Sophocles's *Antigone* and a variety of contemporary theoretical approaches to this play and to Greek tragedy in general, from the perspective of anthropology, gender studies, intellectual history, art and politics, the history of consciousness, psychoanalysis, and classics. Students will produce a substantial research paper. Prerequisite: C or better in Eng 210.

**AENG411Y Staging Empire**  
9506 TTH 10:15AM-11:35AM Cable,Lana

The British Empire stretched across three centuries, and at its height it governed one quarter of the world's population and land mass. Although the legal relationships between ruler and ruled were written up in various constitutions, the contradiction between cherished British notions of themselves as freedom-loving people and the actual practices whereby they curtailed the liberties of others led to significant ambivalence about the meaning of such power. This ambivalence is reflected in plays performed from the late 16th through 20th centuries. We will explore a selection of these plays through questions such as: How do specific plays reflect the cultural and political conditions that sustain empire? Do playwrights intervene in public debate over empire in order to influence it, or do they merely dramatize what they perceive? How does a given play indicate what its English audience feared, aspired to, gained, or lost from empire? To what extent were public perceptions about empire shaped by race, class, gender or partisan politics? How did ideas about empire affect popular notions of English identity? What evidence did plays provide for audiences to think through the moral, ethical, and social as well as economic consequences of imperial dominion? To what extent did stage plays treat empire as altering the course of human civilization? Although a substantial number of our readings come from the English Augustan era (1660-1714), which consciously drew on classical Roman models of philosophy, politics, art, and literature, we will also sample the broad historical sweep of British empire drama, from the work of Christopher Marlowe and William Shakespeare to twentieth century playwrights Harley Granville Barker and Brian Friel. In addition to reading and discussion, written assignments include short answer exams and study questions, an oral report on an individual play and/or its historical context, presentation of an annotated bibliography for your research paper, and a final research paper. Prerequisite: C or better in Eng 210.

**AENG411Y British Literature and Culture: Imagining Renaissance**  
9507 TTH 08:45AM-10:05AM Murakami, Ineke

The English Renaissance is one of the marvels of virtual reality. Defined in no small measure by 19th and early 20th century scholars like E.M.W. Tillyard and T.S. Eliot, this golden age actually began in the minds of 15th century artists and thinkers who, in striving to fashion ideal identities, turned away from their immediate past to embrace an ancient one imagined as superior. The resulting surprises, violent changes, disappointments, and thrilling flashes of insight are what the renaissance--or "rebirth" of a supposedly ancient commitment to the arts, sciences, world-exploration, and social programming--was all about. We now know that the tidy "Elizabethan World Picture," once accepted by historians without question, was less of a historically accurate reflection of the period than one of its finest fictions. This course considers the constructedness of history, the unevenness of cultural development, and the power of imaginative work to engender and mould reality. Over the semester, as we examine some of the key imaginative texts of what is now called "early modernity"--from poetry by Donne and de la Cruz, to paintings by Holbein, Gentileschi, Peak, and dramatic works by Shakespeare and Jonson, to discoveries in astronomy and abroad that called the entire universe into question--we will consider early versions of concerns we have yet to resolve: issues of gender, class, race, religion, and other terms of identity. We will also ask how recent fantasies of the "Renaissance"--from films like *Galileo*, and *V for Vendetta*, to Renaissance fairs and blogs--inherit or expand upon a tradition of self-reflexive analysis and utopian dreams. In what ways does continuing to imagine a Renaissance enable or critique particular world views? Course requirements include: heavy participation to fulfill the "oral discourse" requirement (including weekly electronic Discussion Board entries, and debate), midterm and final exams, and two short research papers. Prerequisite: C or better in Eng 210.

**AENG412Y The Epistemological Thriller**  
6337 TTH 05:45PM-07:05PM Cohen, Thomas D

This class will explore how the special alliance between cinema and the "thriller" puts models of perception into question and operates through variations on crime, espionage, and "sci-fi." Prerequisite: C or better in Eng 210.

**AENG416Y Topics in Gender, Sexuality, Race, Class: Queer American Poetry and Politics**  
9508 TTH 11:45AM-01:05PM Keenaghan, Eric C

The relationship between poetry and American politics is tenuous. Can poetry be political—whether speaking to political issues, proselytizing democratic ideals, or inciting reform (or even revolution)—and

still be thought of as *poetry*? If poetry indeed can be political, how exactly does it affect political systems, social relations, and cultural life? This course will examine how queer writers, from Walt Whitman to the present, have used poetry to intervene in “political” ways in representations of sexual and gender minority. Some have done so to construct new political consciousnesses. Others have had more “apolitical” objectives, seeking merely to voice their own individual experiences and desires, but have been claimed by readers as “political” lesbian, gay, bisexual, or transgender writers. Still others sought to change, in a more fundamental way, understandings of the relationships between politics and identity and language. And others have used their poetic experiments with language to explode all understandings of identity and minority. This seminar will be devoted to a survey of a range of LGBTQI authors—some canonical, many forgotten—all read in light of Vicki Ealor’s *Queer America: A GLBT History of the 20th Century* (Greenwood Publishing), supplemented with excerpts from other political and literary histories, literary/queer theory, and literary criticism. Most of the poetries read will be “experimental” or “modernist,” though some of our studies of the Stonewall and ACT UP eras will also include agitprop and popular lyric. Possible texts may include some (not all) of the following: Walt Whitman (*Leaves of Grass*, 1892 edition); Gertrude Stein (*Tender Buttons*); H.D. (*Trilogy*); Hart Crane (*The Bridge*); Parker Tyler (*The Granite Butterfly*); Elizabeth Bishop (*Complete Poems*); Robert Duncan (*Selected Poems*); Allen Ginsberg (*Howl and Other Poems*); Frank O’Hara (*Lunch Poems*); Martha Shelley (*Crossing the DMZ*); Ronald Johnson (*Ark: The Foundations*); Jonathan Williams and Joe Brainard (*The GayBCs*); James Broughton (*All: A James Broughton Reader*); Diane DiPrima (*Revolutionary Letters*); Miguel Piñero (*Outlaw: The Collected Works*); Audre Lorde (*Chosen Poems*); Gloria Anzaldúa (*Borderlands/La frontera*); Eileen Myles (*Not Me*); Tracy Grinnell (*The Activist*); CA Conrad (*The Book of Frank*); kari edwards (*Bharat jiva*); Kazim Ali (*Bright Felon*); Antony Hegarty (*Swanlights*); *EOAGH* special issue on “Queering Language”; and brief supplementary selections by: Djuna Barnes; Marsden Hartley; Marianne Moore; John Wheelwright; Angelina Weld Grimké; Langston Hughes; Bruce Nugent; Countee Cullen; Charles Henri Ford; Édouard Roditi; Paul Bowles; Peter Orlovsky; James Merrill; James Baldwin; Harold Norse; Robin Blaser; Jack Spicer; Stephen Jonas; John Wieners; Muriel Rukeyser; poems published in the Gay Liberation Front’s newspaper *Come Out!*; Antler; John Ashbery; John Giorno; Leland Hickman; Adrienne Rich; Judy Grahn; Audre Lorde; Olga Broumas; Assotto Saint; Essex Hemphill; Reinaldo Arenas; Mark Doty; Thom Gunn; Wayne Koestenbaum; Kazim Ali. (*Readings and authors are subject to change.*)

**Requirements:** Class attendance and participation; 5 response papers posted on Blackboard (300 words each); class leader presentation (15 minutes, plus 1-page handout); short critical midterm paper (5-6 pages, using 2 provided sources); and final, researched critical paper (12-15 pages, with approx. 8-10 sources, written and researched over the last third of the semester). Prerequisite: C or better in Eng 210.

**AENG416Y Gender, Sexuality, Race and Class**

9509 MW 05:45PM-07:05PM Scheck, Helene E

Focused examination of topics in the study of gender, sexuality, race and/or class, as they are positioned and defined in Anglophone literary or other texts from any period(s). Individual semesters may focus on, among other areas: a particular historical period, genre, or theme; theories of gender, sexuality, race, and/or theme; theories of gender, sexuality, race, and/or class as related to literary or other forms of representation; a particular cultural problem. May be repeated once for credit when content varies.

Prerequisite: C or better in Eng 210. Prerequisite: C or better in Eng 210.

**AENG449Y Topics in Comparative Literatures and Cultures:  
“Nineteenth-Century British and American Romantics”**

8353 W 04:15PM-07:05PM Bosco, Ronald A

The English Department defines courses listed under “Topics in Comparative Literatures and Cultures” as follows: “Focused examination of selected topics in the study of comparative Anglophone literatures and cultures from any period. Individual semesters may focus on, among other areas: comparative study of particular aesthetic movements, cultural texts, political questions, or historical problems. May be repeated once for credit when content varies.”

This section of the English 449 will focus on the writings and reputations of a number of British and American authors whose work collectively spans from the late-eighteenth through the mid-nineteenth centuries. While taking appropriate notice of those issues typically developed in courses using a comparatist approach to topics, this course will also devote particular attention to the political and literary assumptions underlying the identification of the chronological periods associated with these writers as the periods of British Romanticism and American Romanticism. In this connection, the course will work out of



and test prevailing definitions of "Romanticism" and consider the reliability of those definitions across lines drawn from respective nationalistic interests (British vs. American).

The course opens with the poetry and selected prose of major British Romantic writers (Blake, Wordsworth, Coleridge, Shelley, Keats), and then moves to the prose and selected poetry of several major American Romantics (Hawthorne, Emerson, Thoreau, Fuller, Whitman, Dickinson, and others). Throughout, discussion will center on individual readings, on prevailing as well as on shifting notions of what "Romanticism" (however defined) entailed for British or American writers, and on the role historical events played in the initial formulation of these notions and their eventual decline.

Course requirements include regular attendance, active participation in class discussion, a mid-term examination and a *cumulative* final examination administered during the University's final examination period, and four *unannounced* quizzes/in-class writing exercises on assigned readings.

Note 1: Prerequisite: C or better in A Eng 210, or permission of the instructor.

Note 2: Students who have previously taken Professor Bosco's English 432, 433, or 447 courses may not register for this course.

**AENG449Y    Topics in Comparativity**  
9510    MW    02:45PM-04:05PM    Elam,Helen Regueiro

This course will focus on the ways the function of poetry is perceived, primarily in the 19th and 20th Centuries, in different linguistic traditions. Readings may be drawn from Emerson/Whitman/Dickinson; Wordsworth/Keats/Browning; Hölderlin/Rilke; Baudelaire/Mallarmé, and others. Poems, and essays by poets, will be accompanied by critical writings on the subject of poetry and its function in culture and history. Students will be encouraged to come up with their own projects on poets and critics who address these perennial issues. Requirements: three short essays (ranging from 3pp to 6 pp), a term paper (12-15pp) and ongoing class presentations. Prerequisite: C or better in Eng 210.

**AENG450Y    Writing Memoir and Other Forms of Creative Non-Fiction**  
8354    TTH    01:15PM-02:35PM    Valentis,Mary B

Creative non-fiction is a relatively young genre (the term was coined in the early 1980's) that blends reality or fact based narratives, the techniques of literature and cinema, and journalistic writing skills to capture real people and real life situations in ways that transform the writer and her world. While adhering to the basic principles of reporting and transcription of people's lives and historical events, the creative nonfiction writer has the freedom to express the full range of narrative strategies, to engage the reader in a compelling story, and to become part of the essay or narrative as a "character," anthropological observer, and full participant. In other words, this is a "best of both worlds" kind of writing that includes memoirs, non-fiction novels, essays, so-called New Journalism, end of life stories, occupational or profession-based writing, travel and tourism, medical and crime narratives, scientific exploration, creative self-help books, coming of age and family narratives.

This course introduces the advanced writing student to the texts, scripts, research techniques, and narrative strategies employed by creative non-fiction. Prerequisite: C or better in Eng 210.

**AENG499    Thesis Seminar II**  
5201    ARR    ARRANGED    Arsic,Branka

Continuation and completion of thesis begun in Eng 498. The thesis will be reviewed and evaluated by an honors committee. Prerequisite: C or better in Eng 210 and Eng 498.